TH & FORM, Journal of the
ld for Religious Architecture
olished biannually at
6 Connecticut Ave., N.W.
shington, D. C. 20036
ephone: 202—296/2997

BLISHER AND BUSINESS DIRECTOR
jamin P. Elliott, AIA

TORIAL BOARD
vard A. Sövik, FAIA
Chairman
. Una Hanbury
Rev. Robert W. Hovda
Rev. Roger Ortmayer
ron E. Schoen, FTA
erley R. Tucker, Jr.

NAGING EDITOR
s.) Dorothy S. Adler

BLISHING COMMITTEE
ton L. Grigg, FAIA
Norman Mansell, FAIA
ald S. Senseman, FAIA
in Wolf, AIA

CHITECTURAL REVIEW COMMITTEE
n W. Lawrence, AIA
ary Lee Willet, HAIA

RRESPONDENTS
R. Blanchard, Jr., AIA
ew Haven, Conn.
cival Goodman, FAIA
ew York, N.Y.
odor Mann Hoener, AIA
. Louis, Mo.
ert L. Jones, AIA
ulsa, Okla.
M. Schweizer, AIA
Winter Park, Fla.
nald Powers Smith, AIA
an Francisco, Calif.
n E. Stafford, AIA
ugene, Ore.

T DIRECTION
phichouse, Ltd.

VERTISING DIRECTOR
l J. Winterich
. Box 18075
veland, Ohio 44118

l III—Fall 1970

olished biannually by
Guild for Religious Architecture

rd class postage paid at Washington, D. C.

nions expressed by contributors are not
essarily those of GRA.

scriptions:—$5.00 per year
te: Subscriptions will be
ored for four issues.)

architectural and seminary students, all
mbers of the clergy, persons connected
religious institutions, and all religious
itutions, $2.50 per year.

overseas subscriptions, $8.00 per year.
overseas subscriptions to members of
gy, as above, $5.00 per year.

xt Issue—Spring 1971

view of 32nd National
Conference on
Religious Architecture

Los Angeles Hilton Hotel,
Los Angeles, California
—April 19-22, 1971

ver

for Westchester
ewish Center
Emanuel Milstein
—Sculptor

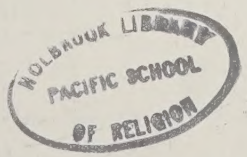
EDITORIAL

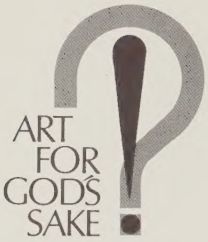
FAITH & FORM, journal of The Guild for Religious Architecture, is published as an educational service to the professional, religious and lay communities. Its purpose is to provide the most current information available on problems of design and liturgy as related to religious architecture and art.

Our basic assumption remains—that even in this period of change, of stress and flux, when traditions are being challenged, fundamental beliefs questioned, new priorities considered—buildings for religious purposes will continue to be built. The role of religion, its concept of mission may be changing, but the need for the community of believers to assemble is an on-going effort that goes beyond present circumstances.

Thus, The Guild for Religious Architecture hopes to continue to publish its journal, albeit on a reduced schedule of twice yearly instead of quarterly, to affirm its conviction that a real and legitimate need exists for churches, temples and synagogues, and for all the other buildings associated with the religious enterprise. That these will be built, we are certain; FAITH & FORM is published to help provide the information necessary to assure that these will be significant buildings evidencing integrity and purposefulness.

FAITH & FORM Staff


GOLDEN GATE LIBRARY
PACIFIC SCHOOL
OF RELIGION



Sponsored by:
THE NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE, INC.

Representing:
THE GUILD FOR RELIGIOUS ARCHITECTURE / Affiliate Of The American Institute Of Architects

THE LITURGICAL CONFERENCE

THE SECTION ON CHURCH PLANNING AND ARCHITECTURE / National Council Of Churches Of Christ In The U.S.A.

In cooperation with:
NATIONAL / LOCAL RELIGIOUS AND ARCHITECTURAL ORGANIZATIONS

32ND NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE

LOS ANGELES HILTON HOTEL
LOS ANGELES, CALIFORNIA
APRIL 19-22, 1971

Post-Conference tour
MEXICO CITY
April 23-29, 1971

Designed for dialogue among architects, artists, craftsmen, clergy and laity concerned with the construction and equipment of religious facilities.

PROGRAM:

MONDAY, APRIL 19
- Registration
- Pre-Conference tour
- Reception

TUESDAY, APRIL 20
- Formal opening of exhibits
- SESSION I — Keynote address
- SESSION II — Designing for worship through music, drama and the arts
- University of Southern California music, drama, and cinema presentation at Occidental College

WEDNESDAY, APRIL 21
- SESSION III — The art of updating existing facilities
- Tour of religious buildings

THURSDAY, APRIL 22
- SESSION IV — Designing the religious facility as a community center
- Awards luncheon - slide presentation
- Summary speaker
- Annual reception and banquet

FRIDAY, APRIL 23
- Departure for Mexico City post-Conference tour

EXHIBITS OPEN APRIL 20 THROUGH 22
ARCHITECTURAL, RELIGIOUS ARTS, CRAFTS AND PRODUCTS

Architects, artists, craftsmen and products suppliers are invited to exhibit

FOR INFORMATION AND BROCHURES WRITE
National Conference on Religious Architecture
3142 Wilshire Boulevard
Los Angeles, California 90005

GRA
GUILD FOR RELIGIOUS ARCHITECTURE
Officers and Board of Directors
PRESIDENT
Nils M. Schweizer, AIA
Winter Park, Fla.
VICE PRESIDENT
Uel C. Ramey, AIA
Wichita, Kans.
SECRETARY
John W. Lawrence, AIA
Silver Spring, Md.
TREASURER
Rollin Wolf, AIA
Allentown, Pa.
DIRECTORS-AT-LARGE
Bertram L. Bassuk, AIA
New York, N.Y.
Robert R. Inslee, AIA
Los Angeles, Cal.
Charles A. King, AIA
Hartford, Conn.
SPECIAL REPRESENTATIVES
Joseph Amisano, FAIA
Atlanta, Ga.
William S. Clark
Valley Forge, Pa.
Benjamin P. Elliott, AIA
Silver Spring, Md.
Dr. Edward S. Frey, HAIA
New York, N.Y.
Daniel Schwartzman, FAIA
New York, N.Y.
Beverley R. Tucker, Jr.
Richmond, Va.
Dr. Henry Lee Willet, HAIA
Philadelphia, Pa.
Paul J. Winterich
Cleveland, O.
PAST PRESIDENTS
Edward A. Sövik, FAIA
Northfield, Minn.
Walther J. Wefel, Jr.
Shaker Heights, O.
REGIONAL DIRECTORS
North Central States
Edward Dieckmann, AIA
St. Louis, Mo.
Northwest States
Robert L. Durham, FAIA
Seattle, Wash.
Southeast States
Blake Ellis, AIA
Valdosta, Ga.
Great Lakes States
William W. Gilfillen, AIA
Columbus, O.
Western States
Culver Heaton, FAIA
Pasadena, Cal.
Middle Atlantic States
Lee V. Seibert, AIA
Wyomissing, Pa.
Northeast States
A. Anthony Tappe', AIA
Boston, Mass.
Southwest States
Downing A. Thomas, AIA
Dallas, Tex.
EXECUTIVE DIRECTOR
(Mrs.) Dorothy S. Adler
1346 Connecticut Ave., N.W.
Washington, D. C. 20036
202—296-2997

PAST PRESIDENTS OF THE GUILD
1940-44 Harry Leslie Walker
1945-46 Walter H. Thomas
1947-48 Hensel A. Fink
1949-50 William H. Thompson
1951-52 T. Norman Mansell
1953-54 Arland A. Dirlam
1955-56 Edward F. Jansson
1957-58 Harold E. Wagoner
1959-60 H. Walter Damon
1961-62 Anthony Ferrara
1963-64 Milton L. Grigg
1965-66 William M. Cooley

FAITH & FORM®

TABLE OF CONTENTS

Page

Editorial 1

Notes and Comments 5

Involvement—A Design Commitment . . . *Archibald C. Rogers, FAIA* 8

Architectural & Religious Arts Award Winners
31st National Conference, Washington, D. C. 10

The Environmental Imperative: Life Style vs. Death Rite
. . . *Nils M. Schweizer, AIA* 24

Book Reports 28

Letters 28

Index of Advertisers 32

Enclosed with this issue of FAITH & FORM is a brochure from the Stained Glass Association of America, which is sent without charge to FAITH & FORM subscribers. Further information concerning the potentialities of stained glass may be had by writing individual members of the Association, or the Association headquarters: 3600 University Drive, Fairfax, Virginia 22030.

stained glass association of america

Craftsmen of Merit

The SGAA is a non-profit organization established to encourage the finest development of the ancient craft of Stained Glass in contemporary America. Anyone of our members will gladly consult with you on design problems and budget considerations.

Architectural Research Corp., *Detroit, Mich.*
Bullas Glass, *Kitchener, Ont.*
Wilbur H. Burnham Studios, *Wakefield, Mass.*
Cardera Art Studio, *Calgary, Canada*
Century Studios, *San Francisco, Calif.*
Church Art Glass, *San Francisco, Calif.*
City Glass Specialty, *Fort Wayne, Ind.*
C. J. Connick Associates, *Boston, Mass.*
Cummings Studios, *Pinedale, Calif.*
Durhan Studios, *New York, N.Y.*
T. C. Esser Co., *Milwaukee, Wis.*
Fadel's Studio, *Kansas City, Mo.*
Fenetres & Vitraux, *St. Laurent, Que.*
Fredrica Fields Studio, *Greenwich, Conn.*
Franklin Art Glass, *Columbus, Ohio*
Emil Frei, Inc., *St. Louis, Mo.*
Glassart Studio, *Scottsdale, Ariz.*
Edw. W. Hiemer & Co., *Clifton, N.J.*
High Point Glass & Dec. Co., *High Point, N.C.*
Hogan Stained Glass, *Los Gatos, Calif.*
Hunt Stained Glass, *Pittsburgh, Pa.*
Jacoby Studios, *St. Louis, Mo.*
Kebrle Stained Glass, *Dallas, Texas*
Henry Keck, Inc., *Syracuse, N.Y.*
J. & R. Lamb Studios, *Tenafly, N.J.*
Laws Stained Glass, *Statesville, N.C.*
Theo Lubbers Studios, *Montreal, Que.*
O'Duggan Studio, *Boston, Mass.*
Old Dominion Stained Glass, *Richmond, Va.*
Orco, *San Antonio, Texas*
Phillips Stained Glass, *Cleveland, O.*
Pittsburgh Stained Glass, *Pittsburgh, Pa.*
Louise Pullen, *Monterey, Calif.*
Rambusch Dec. Co., *New York, N.Y.*
Riordan Stained Glass, *Covington, Ky.*
J. G. Ryder Stained Glass, *Opelousas, La.*
Conrad Schmitt Studios, *Milwaukee, Wis.*
Kenneth Urschel, *Valparaiso, Ind.*
Vitrales & Mosaicos, *Mexico City, Mex.*
Watkins Studio, *Englewood, Colo.*
White Associates, *Canton, Ohio*
Willet Studios, *Philadelphia, Pa.*
Winterich Studios, *Bedford, O.*

Stained Glass Association of America
3600 University Drive
Fairfax, Virginia 22030

DURHAN STUDIOS, INC.
Stained, Leaded & Faceted Glass
115 E. 18th St., New York, N. Y. 10003 212 • GR 3 • 3500

Y W C A Greenwich, Conn Victor Christ-Janer, Arch.

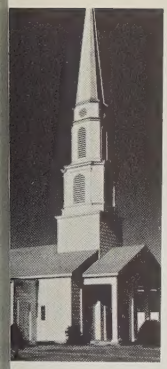
STAINED GLASS

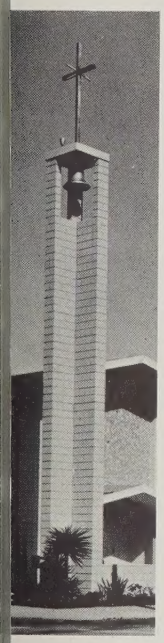
Specializing in Non-Objective Three Dimensional Work

A unique process of our own which enriches the beauty, brilliance, and inspiration of the material by the skillful use of multiple layers of colored glasses from many origins and of many types and shapes.

FREDRICA H. FIELDS STUDIO

561 Lake Ave., Greenwich, Conn., 06830
tel. 203-869-5508





bells

**ne perfect expression
f religious faith**

Lofty spires in both traditional and
odern modes . . . striking campaniles
bells without a tower at all . . . design
n be as unlimited as your imagina-
n.

Only from Schulmerich® can you
aw on the assistance of our entire
ganization, including District Mana-
rs and factory trained District Engi-
ers. Write us today for our Archi-
cts' Information File.

chulmerich Carillons, Inc.
1100 Carillon Hill, Sellersville, Pa. 18960

®Trademark of Schulmerich Carillons, Inc.
*World's Most Honored Name
in Carillons, Bells and Chimes*

NOTES & COMMENTS

1971 Los Angeles Conference

Art for God's Sake has been chosen as the theme for the 32nd National Conference on Religious Architecture at the Los Angeles Hilton Hotel, April 19-22, 1971. Previous conferences have leaned heavily upon "theological" concerns as appropriate matters for the attention of architects. Distinguished theologians have addressed the delegates in thoughtful and even helpful speeches. Our problem now is not the absence of theological sophistication, nor is it a matter of making the architect sensitive to the environmental and social crises in which we all find ourselves. By and large, there is no more sophisticated group of lay theologians than church architects. I would bet on the architect being more helpful to a local church building committee than the average pastor. Nor is there any great absence of information or sense of urgency about environmental crisis. Architects have thought deeply about these problems for years and the recent effect of mass media has only added to our information and sense of responsibility.

We find ourselves rather in a situation in which our responses to the Churches and Synagogues are going to be in more carefully proscribed areas of usefulness. The Church is in the midst of a great re-evaluation of its program and its resources. This will not be a decade of new church building, as was the 1950's. But it will be a decade of re-designing existing facilities for changing needs and ministries in response to those needs. The church will require of the architect more imagination and theological insight than ever before. Worship will take new forms, city church buildings will increasingly be used for community purposes, multipurpose and flexible units will be added to existing master plans, and words like "action" will dominate function and form. These problems are primarily "technical" and lie directly in the area of the expertise of architects. Because they are "technical," they are no less "theological." They do not need to be sanctified by being fondled in theological language or given some cosmic purpose. They just happen to be a way in which God will be made vividly present in our time if architects can solve the technical problems related to making facilities function in religiously useful ways. The Greek root of poet is "maker" and the word is used for craftsmen who made pots and pans and houses and highways in ancient times. Somewhere we got the idea that to work with our hands (technical problem-solving) was not as exalted as working with our heads (theological or philosophical reflection). But the fact of the matter is that our theology more properly flows from the making of our places of worship and work, and we need to be on with that task without anxiety or apology. That is why the theme *Art for God's Sake* is a good reminder to all of us, clergy and architects, that our responsibilities have a reference that is more deeply related to idol-smashing than we have heretofore thought. Ours is not a time for the luxury of abstract reflection on the subtleties of our respective professional self-understandings. It is a time for direct address to the most pressing religious concern we face, namely helping our parishioners and clients come to grips with the technical possibilities of making churches function in a society that gives frightening evidence of having forsaken God.

The Rev. F. Thomas Trotter, Ph.D.
Academic Dean, School of Theology
Claremont College
Program Co-chairman,
Los Angeles Conference

The Community of the Future*

The crisis facing the Christian community today—as it looks for viable forms to minister to the future—is a crisis which reflects the disturbances and malaise present at every level of modern society. The one certain healthy sign of the church today, if we can call it that, is that it is being continually forced to face the fact that its forms and content are not immune from the cancer of degeneration and lifelessness. The members of its community are finally coming to grips with the reality that the emperor has no clothes. At least there are many who say so.

The danger of the church's irrelevance is a perennial one. I believe that the purpose of Christian community must be first and foremost therapeutic. It must aim to reach the person in terms of depth relationships, and this can only be accomplished by the active participation of each of its members. Its involvement with the social issues of the day, necessarily using the instruments of power available in the culture, must never cloud the primary concern of enhancing the individual so that he may best develop his full range of potential and become, quite simply, a happy person.

But when we turn to the question of the particular shape this community of mutually-enhancing individuals should take, we come up against a newer and less familiar aspect of our problem. In the past, no matter how turbulent the social or political conditions of the time, the uniformity of a tradition enabled the church to be a powerful voice of prophecy, or a more-or-less effective refuge of enduring values. The same applies, generally,

"Art is man's nature, Nature is God's Art"

Buckingham® Slate is a wondrous product of nature awaiting the ingenuity and vision of man to give it place and meaning in architecture. In his striking designs for the font, communion table and pulpit of the United Presbyterian Church of the Atonement, Wheaton, Maryland, Benjamin P. Elliott, A.I.A., G.R.A. felt that the selection of Buckingham® Slate was, in effect, utilizing a material that reflected creation. The beauty and dignity of the natural material was treated with respect and executed with expert craftsmanship.

There are many exciting and practical uses of unique Buckingham® Slate to meet the challenge of your designs. See our roofing, flooring and panel catalogs in Sweets Architectural and Interior Design Files and in Stone Catalog.

Photo by: J. Alexan

BUCKINGHAM-VIRGINIA SLATE CORPORATION

ink, to the arts and architecture. In the ages
en religious architecture and the arts were
ted in a clearly-defined or monolithic
dition, every potential change and every
ovation could be assessed or realized to
utmost. For an orderly tradition provides
most favorable setting for fruitful evolu-
n. Every suggested innovation could be
essed with relative ease against a relatively
ble background, whereas in an almost tra-
onless time such as the present, it is diffi-
t for even the most well-meaning church
ders or perceptive architects to distinguish
ween an innovation that offers fruitful
sibilities and some ingenious novelty
de for innovation's sake, and destined
refore to sterility. We are in danger of
ing into an enthusiastic but ever more
erficial acceptance of the new. Response
lmost everything must tend to preclude a
sionate response to anything.

We are caught, therefore, in a dilemma
en we ask ourselves the tough question of
shape of the community of tomorrow.
uld our imaginations be cast backwards
forwards? A simple return to the past in
er to regain a stable, workable tradition is
danger of going the way of antiquated
levance. We saw this mistake architec-
lly with the neo-Gothic revival of the
h century with its minimal creativity and
onesty. The Gothic piles in the down-
ns of our major cities attest to the taste-
incongruity of trying to impose, willy-
y, the past on the present. On the other
d, to grab the latest cultural innovation
prescribe it as the form of the church is
lly a sacrifice of integrity. Architecturally
see this mistake in the unstable eclecticism
ur day. Multiform culture has produced
tiform ministry and multiform church
ices.

ut let us ask ourselves an even tougher
stion. Does the question of *the* shape of
community of tomorrow presuppose that
one shape is desirable? Even supposing
niform, stable consensus with respect to a
icular type of community were possible
ttain—and I have grave doubts that it *is*
sible—is it desirable? Is *uniformity* the
acea to the strife in our society? This
stion applies to the problem of community
well as architectural style. There is no
stion that enmity, ill-will, economic in-
alities, etc. lead to antagonistic splinter
ups within society as a whole. There is no
stion that sheer cultural divergences lead
eclecticism and chaos in the arts. But is
solution to these polarized situations the
ing for communal and aesthetic uniform-
I do not believe that it is, though I believe
a great number of people, in fact, sub-
be to some such view. Such a solution
unts, finally, to a kind of naive utopian-
or egalitarianism which the state of
gs simply will not permit. The world is
ly too complex to expect everyone to
noses in the same way, or respond simi-
to the same aesthetic forms.

fter this has been said, what can be said
eply to the question of the shape of the
istian community of tomorrow? It does not follow that because society has such and such characteristics, our communal styles must necessarily follow in their train. The frightening mobility of our society is no argument in itself for fashioning our churches around the values that mobility entails. Naturally community life must speak to the deep needs of the transient, to his nervousness, insecurity, and above all to his loneliness. But are our future churches to imitate these climates of emotions? Perhaps what is needed are havens of refuge, bastions of security, areas of fellowship which stand in stark contrast to the meaninglessness of the commuter train.

The divergent styles of community must learn to cultivate forms conducive to interaction and dialogue with other communities. And every effort should be made to subvert parochialism and self-righteousness. When a new church building is erected, it must not only express the particular local ethos, but it must welcome and encourage the outsider. It is a mistake, I think, to say that it is the individuals *alone* who encourage and bear responsibility to the stranger, though, indeed, it is individuals who are decisive for the healing, reconciling mission of the church. There is truth, however, in the variation of the old adage that the house makes the man. Is it possible, for example, that the ghetto blacks of Washington could feel at home at St. John's Episcopal Church, Lafayette Square, designed by Benjamin Henry Latrobe? I doubt it. We need styles of life together and buildings in which to worship which however difficult to build in, contain safeguards against self-righteousness and arrogance. The function of a religious community is to convert visitors into friends, and the function of the church house is to be a place where the visitor would like to come. This, it seems to me, is the crux of the challenge facing the church community and its architects.

Stephen C. Gallagher
Virginia Theological Seminary

*Extract from Student Session, 1970 Washington Conference

Student Design Competition

Architectural students at universities in the Washington area were invited to participate in a design competition concerned with the theme of the Washington Conference, *Architecture of Involvement*. The conference chairman for the student design program was Alec Taylor Greenfield, AIA, Assistant Professor of Architecture at Northern Virginia Community College. The jury for the competition was composed of Leon Chatelain, Jr., FAIA, Washington, D. C., chairman; Alex Morse, Curator of Architecture, Corcoran Gallery of Art, and Alexander Giampietro, Professor of Art, Catholic University of America.

Students from Catholic University and Virginia Polytechnic Institute participated in the competition, three cash awards being given. A team of third-year architectural students from Catholic University—Wayne Oldroyd, Paul Barlo, Robert Waldron, John Cretecos—received the first cash award. In a moving gesture of "involvement," the students turned over their check to the minister of one of Washington's Inner City churches. Second cash award went to John Calvarese, third to the team of Gary Gitomar, Tim Malat, Mike O'Malley, all of Catholic University, and an Honorable Mention award went to Mark D. Levin, fourth year student at the Virginia Polytechnic Institute.

The participation of students, both in the design competition and in the panel discussion, gave dynamic visual and verbal evidence of young people's concern with the manifold problems of today's world scene.

Products and Crafts Exhibitors

Five products and crafts exhibitors at the Washington National Conference on Religious Architecture received award certificates for the interest and high quality of their exhibits. Buckingham-Virginia Slate Corporation, Mercycraft Studios, Texas Instruments, Inc. and the Willet Stained Glass Studios shared Honorable Mention certificates. The Cushwa-Alwine Brick & Building Supply Company of Washington, D. C. received an Honor Award certificate in recognition of the outstanding merit and excellence of its presentation.

The jury—Robert R. Inslee, AIA, Los Angeles, Cal., Chairman, The Rev. H. D. Gittler, Hoover, Neb. and Henry Jung, AIA, Philadelphia, Pa.—commended all of the exhibitors for providing exhibits that were truly educational in scope.

1970 Washington Conference Proceedings

Architecture of Involvement was the theme of the Washington (D. C.) National Conference on Religious Architecture, April 1970. Architects, clergy, city planners, political leaders, students participated in a three-day series of meetings exploring the ramifications of the theme, and offered some partial answers. Copies of the Conference Proceedings are now available at $3.95 each. For reference—for spirited dialogue—for thoughtful information, send your order, enclosing check or money order to:

1970 Washington Conference Proceedings
Guild for Religious Architecture
1346 Connecticut Ave., N.W.—Room 804
Washington, D. C. 20036

Your Church

A subscription to *Your Church* is offered to architect readers of FAITH & FORM without charge. *Your Church* is published six times a year, and carries a variety of interesting information on church building, equipment, administration, finances. For free subscription, write on business letterhead to:

Your Church
Box 397
Valley Forge, Pa. 19481

INVOLVEMENT—A DESIGN COMMITMENT*

by Archibald C. Rogers, FAIA, Baltimore, Md.

I wish to talk to you tonight not only about the troubles that oppress us. We all know them. Perhaps even not so much asking questions. I do intend to give some answers, but they will be very personal ones that are given with conviction—but probably you should take them with a grain of salt. There are some answers, as I see them, about our circumstances, about ourselves, about our art, and inevitably, because of involvement, about God.

About our circumstances: I believe that we in this time, in this country, are participants—privileged participants if you will—in the third "time of troubles" of western and therefore of Christian civilization.

The first such time was the long dark that descended over Europe after the collapse of the Roman Empire. The second was the horror of the 14th century when medieval society collapsed; when the medieval pyramid came down and left God sort of dangling at the peak—disconnected from the human rubble of Christendom—a century which experienced the black death. We know about this. I don't think we know what a cataclysm it was—per capita, certainly the worst recorded cataclysm since the flood. Nearly one-half of the population of Europe died in three years.

I think we are living in a third such "time of troubles." And what we attend is the death of the Renaissance in our time, and what we may also attend is the birth of a great new crest of the wave of Western Christianity. We *may* attend this. To do so requires an understanding of our circumstances, an understanding of the challenges that face us, and above all, a creative response to these challenges. I do not mean to overplay the architect on this latter point. All of us I'm sure are creative. Yet creativity is essentially the architect's stock in trade, although not many of us recognize this.

I have concluded—again a personal conclusion—that the Renaissance is dying in our time. Now this may seem odd to architects because we are convinced you know that the Renaissance died in 1830 when George IV died, because that was the end of the last great phase of Renaissance architecture, the Georgian style. And thereafter happened something called "modern times."

First of all there was that horrible, vulgar Victorian style, which is beginning to be appreciated today; and that was followed by the great new enlightenment of the Bauhaus International functional style. Between these was fought the battle of the styles, and my blood is shed along with some of yours in this. Looking back on it, I think most of us would conclude the battle wasn't worth the fighting. All we really achieved was to replace the chaotic smorgasbord of eclectic architecture, traditional architecture, with a new smorgasbord. We no longer have a style, but some 20 or 30 substyles of contemporary architecture, each bearing the name of a distinguished architect, each asserting that it is the true path into the brave new world of the future; and this future I think is upon us. In any case, I'm convinced that the contemporary architecture that we see today is simply the latest and perhaps the last of the Renaissance styles. It is objective; it is individualistic; it essentially disconnected from the use it is viewed externally and judged as chitecture pretty much as Renaissan architecture has been judged, which to say as sculpture.

Now, if indeed the time is upon when we should forego the constructi of churches or other works of archite ture in order to allocate resources el where, the only possible excuse for t is because architecture is not seen as art. Because the artist, including architect, must produce art. This is calling. He has no alternative, and suggest for one moment that a civili tion will not produce, or should produce architecture is to suggest clea that that civilization no longer regard as an art. I think this is one of the cl to my description of these times a "time of troubles."

The United States today plays a r not very different from that of Tu England, following a prior "time troubles." We carry on our backs a gr responsibility. This is because we h the onus of carrying western soc through this time and into a great r age which historians will, if we succe identify as equivalent in its importa to the Renaissance.

There are two other clues to be se There are two uniquely Renaissa phrases which could not have b coined by the mind of medieval m One is Utopia, and the other El Dora Both of these have been in cons use throughout the entire 500 year this great age. Both have lost their rency today.

Utopia—the idea that man in a

*Extract from address at 31st National Conference on Religious Architecture, Washington, D. C.

actical, high-principled, honest, good-arted way could build a heaven on rth in his time. This idea lay behind e New Deal and behind Communism. ho believes this today anywhere in e world? Who believes this today in r country?

El Dorado—the idea that individual an could and should risk his time and s resources and his very life to find his lden land and, having found it, reap e rewards throughout the rest of his e. This led to the great hungry wester- g that populated this country, that car- d us across the mountains and the ains to the Pacific Ocean.

Today the West has run out. Five cen- ies of purposeful, linear migration are w replaced by a confused, circular gration in which the rural poor leave eir farms for the inner city; in which e middle class muscle of the inner city es the poor for the suburbs; in which e very wealthy flee the suburbs and back to the farm. Of course, they n't farm—that is according to Internal venue opinion.

If this were not enough, there is an- ner characteristic of our times that rhaps is even more appalling. You can n through the historic changes of ilization, as a tide flowing beneath e wave of Western Christianity, and e that we are in a period of crisis as as civilization itself is concerned.

One can identify seven broad revolu- ns that have occurred in the history of ilization, starting perhaps 50,000 ars ago.

The first we'll describe as the Hunters' volution when the clan was organized. u know this caused the first urbaniza- n. The clan worked closely together— rhaps even more closely than you and —and the Hunters' Revolution lasted til about 8000 B.C.—42,000 years.

Then came the Farmers' Revolution, d this lasted until about 4000 B.C.— very much shorter span.

And then the Urban Revolution, which sted to about 1000 B.C. We think of rselves as living in the Urban Revolu- n. But that's when cities were in- nted. And then, having invented cities, an had to invent citizens, and this is e story of Greece and Rome, a short 400 years—from 1000 B.C. to 600 A.D. you see a constantly shrinking period time with each revolution.

The other characteristic is that each volution produced a higher compo- nt of civilization power—a synergism, you will—the pooling of man's mind nd man's hand and technology and ciety.

Then came the Religious Revolution because the Citizens' Revolution killed the local gods and something had to fill the vacuum and this was the Universal God. Unfortunately, there was more than one, and world war resulted. This period lasted from 600 to 1400 A.D.—800 years—and was followed by the Mercantile Revolution when trade really blossomed and corporations were invented and international banks—1400 to perhaps 1800—400 years. Followed by the Power Revolution, because that's what Earth Day is all about you know. And yet the pollution of the atmosphere is only one of the problems of the Power Revolution. And I deduce that this concluded in 1930 with the great depression —130 years.

Where are we now? Perhaps in a revolution that will last but 70 years—1930 to the year 2000. Perhaps a revolution where change itself is a characteristic as opposed to power or mercantilism or religion. Perhaps in a revolution which mankind has not experienced before except in that miraculous moment which Teilhard du Chardin described as a miracle: when instinct gave birth to thought.

And so to art. Well, art is assumed under its Renaissance definition to be self-justifying and therefore to be undefinable. I suppose it's one of those areas where angels fear to tread. Since I'm no angel, I'm going to tread there. I will attempt to define art. I believe that art is a form of incarnation. I believe that a work of art—of real art—is the offspring of the wedding between time and eternity. I do not think that this necessarily describes good art from bad art, but I do think it describes art from non-art. If this be so, the characteristics of the parent should be evident in the offspring, and I think they are. The temporal parent here on earth has four characteristics which I believe appear in a work of art which he has fathered.

First, a work of art to be art must be comprehensible, which is to say that you must be able to grasp it in your mind—not admire it—not understand it —but grasp it.

Second, it must have power—power to move you. Now it may move you to hate it, or move you to love it, but it cannot leave you cold.

Third, individuality—even from the hand of the same artist; not a headstand in concrete, as Ming Pei describes some of our arrogant architecture, but unique in its own self.

And last, integrity. By this I do not mean honesty. I mean an irreducibility so that the concept is not easily added to or subtracted from.

The characteristic of the Eternal Mother is but one. That is what Maritain calls poetry with a capital P. The mysterious language of art—that which speaks between the words of a poem, between the spaces of architecture, between the notes of music—a language which is not conditioned by time or place, which can speak across the millenia from Egypt to the modern United States of America.

In this sense, then, the human art work and therefore the human artist is no more than a vessel with its four characteristics. And this vessel requires fulfillment, and art is the fulfilled vessel. The art work speaks after the artist, to the in-dweller of architecture, the hearer of music, the sensor of sculpture or painting. The artist therefore is very different from what Renaissance man has become accustomed to. The artist is not a great egotist whose work is self-justified. The artist is an empty conduit within which the wedding is consummated. The artist is also a seer and a prophet, for art is the leading edge of history. And the freer the art—and architecture is not a free art—the greater its lead.

Finally, I commend to you the process of art, as Don Bragg put it—and I think Don Bragg was an artist, although he would have been upset if that word had been used, because he was a very famous pole vaulter. After he won the gold medal in the Olympics in Rome, he was asked, I think, a rather stupid question by a reporter: "Mr. Bragg, how do you achieve success in your chosen field?" And the answer was, I think, a summation of his artistic process, although not very grammatical: "Well, before each jump, I pray—then I think—then I guts it out." This I think is the artistic process. This applies to the architect as an artist with a capital A, working within his particular raw material.

Perhaps it also applies to all of us as artists, in the pre-Garden of Eden sense, working with the raw material of our lives. First we must understand our material, deeply searchingly; and exhaust ourselves in the process of prayer. Then we must think; we must conceive. And at this point comes the radiance from eternity—intuition, enlightenment. The pre-condition is an exhausted self. We must then guts it out—this is the human effort. We must work—we must create —we must produce.

I leave you then on this note, which I trust is a hopeful note, with the urgent charge that we be creative; that we pray; that we think; and for the betterment of western society and the world, that we guts it out. ■

JURY REPORTS

31st National Conference on Religious Architecture

Architectural Exhibit

Sixty-eight projects were submitted for review at the 1970 Washington National Conference on Religious Architecture, comprising approximately 130 mounts. The work submitted was generally of excellent quality, both in design and presentation.

The jury recognized the difficulty of judging large budget projects with those more limited in resources, as well as those built in stages. Nevertheless, they felt that design need not be compromised, and would like to have seen more projects worthy of merit which emphasized the problems of master planning and of budget.

Unfortunately, most entries said little about *Architecture of Involvement,* the Conference theme. Few projects stressed true multipurpose use, except during initial development stages. The jury felt concern that many of these projects did not consider the fact that final plans might never materialize.

Two projects submitted tackled this problem in relation to the Urban Environment: in addition to the six Honor Awards presented, the jury has presented Merit Awards to these two submissions.

Christ Church Cathedral,
St. Louis, Mo.,
Burks & Landberg,
Architects

Restoration and alterations so that a landmark may continue to live, reaching out and serving the community. ". . . a prototype for the changing landmark . . . more than an architectural solution . . . a problem in self-examination and programming . . . would like to have seen a platform more in character . . ."

St. George's Episcopal Church,
Washington, D. C.,
W. A. Gortner, II,
Architect

A small church to serve the needs of both parish and community on a limited site in the Inner City. ". . . interesting little building, a prototype for the Inner City . . . to put this many activities into this small space and retain the character of each is remarkable . . . interior may be overdone . . ."

(Limitations of space prevent pictures of these two projects, which were featured in the April 1970 issue of FAITH & FORM. Editor's note)

JURY:
David H. Condon, FAIA, Washington, D. C.
The Rev. James L. Doom, Atlanta, Ga.
The Rev. Robert W. Hovda, Washington, D. C.
Rabbi Eugene J. Lipman, Washington, D. C.
Frederick G. Roth, FAIA, Philadelphia, Pa.
Walther J. Wefel, Jr., AIA, Cleveland, O.

Religious Arts Exhibit

The Religious Arts Exhibition at the 1970 Washington Conference was the eleventh such exhibit at the Annual National Conferences on Religious Architecture. Artists and craftsmen working in all media were invited to submit slides of their work. A total of 250 entries were received, from which the Selection Committee—Hubert W. Leckie, Professor of Design at American University; Roy Slade, Dean of Art at the Corcoran Gallery School of Art, Nils M. Schweizer, AIA, President of the Guild for Religious Architecture—chose 92 for exhibit. Forty-two objects were displayed; the remaining were viewed from photographs and slides. Artists from 23 states were represented.

The jury was enthusiastic about the quality of the work. They said that the excellence of the entries was as outstanding as the styles and mediums were varied. The imaginativeness of the weavers, stitchers and silversmiths was especially commended. There was regret that there were so few entries from painters and sculptors. The jury stated that it was difficult to judge works where a comparison had to be made between those presented by photographs and those presented by slides, and suggested that possibly slides should be eliminated in the future. However, there was a general feeling that this exhibit indicated a marked advance in sophistication and awareness of the potential of religious art.

Out of a possible 10 Honor Awards, 9 were given: 4 to weavers and stitchers; 1 to a stained glass designer; 2 to sculptors and 1 to a painter. It is unfortunate that photographic reproduction of the award winners in FAITH & FORM is necessarily limited to black and white—the brilliance of color is thereby lost, diminishing the impact and effectiveness of the work.

JURY:

Richard Benedict, AIA
George A. Diamond Associates,
New York City

Jacob Kainen, Painter
Curator, Division of Graphic
Arts, Smithsonian Institution

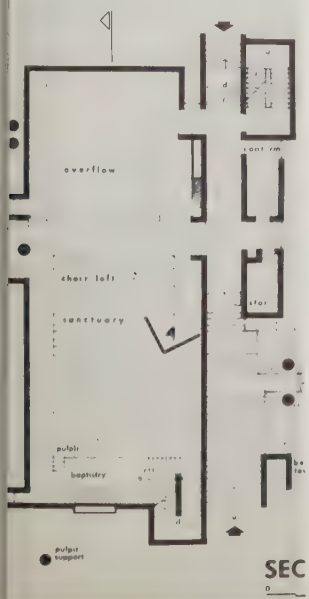
Bruce Moore, Sculptor
Member, National Institute
of Arts & Letters,
National Sculpture Society,

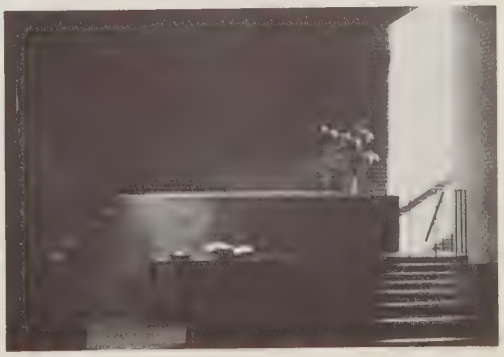
ONOR AWARD:
ashington Plaza Baptist Church
ston, Va.

chitects: Ward and Hall
Springfield, Va.

Baptist Church in the new town
Reston, adjacent to Lake Anne,
e Washington Plaza Shopping
enter, and townhouses.

. . another prototype . . .
intains the scale of the
ighborhood, yet maintains its
vn unique statement . . . one
ses this is a very special
ilding . . . outside pulpit seems
fortunately self-conscious."





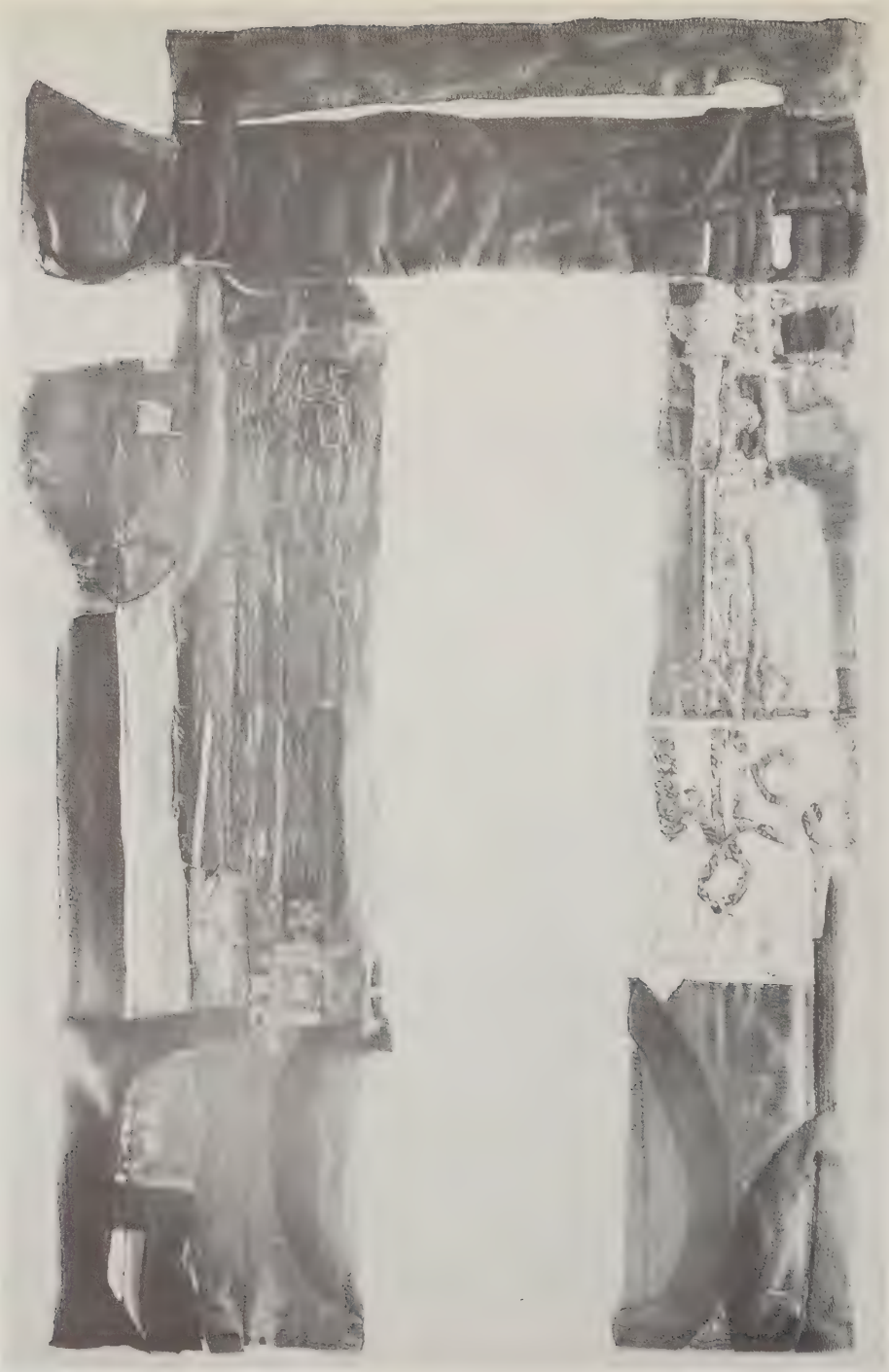
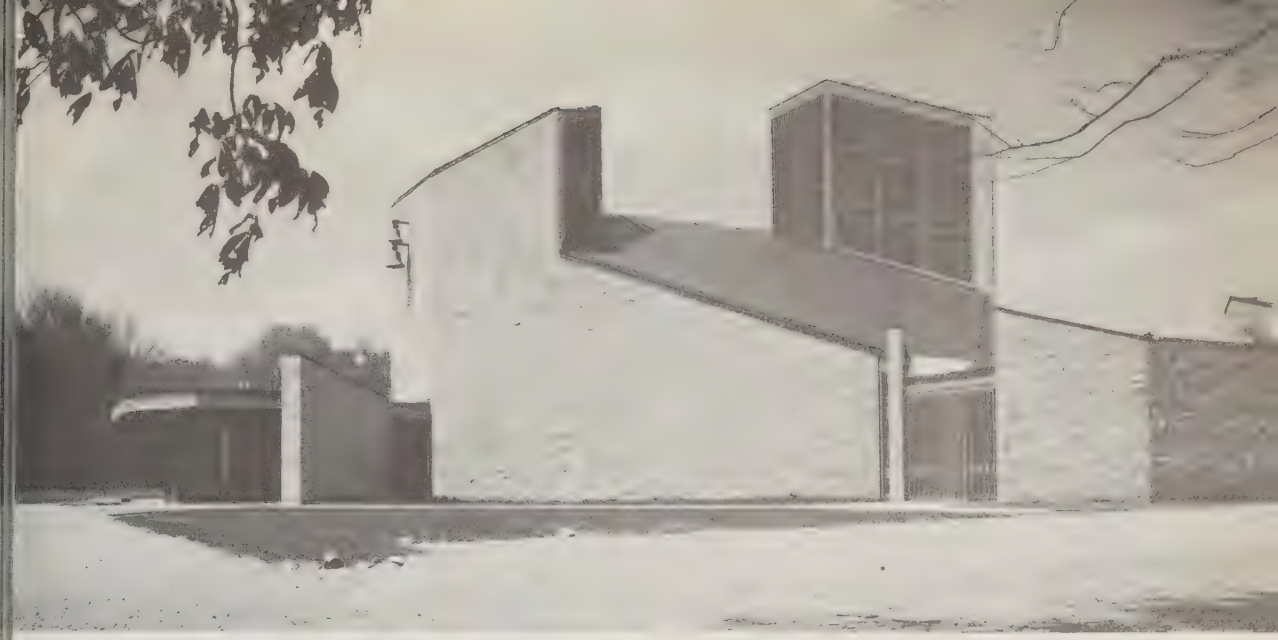


Photo by George Miner, II

Doorless Doorway—Appliqué Wall Hanging—6½′ high x 4¼′ wide

Nell Booker Sonnemann,
4807 Cumberland Ave.,
Chevy Chase, Md. 20015

". . . an audacious and imaginative idea with the graphics particularly well executed. Possibly the blacks at the bottom could have been a little more uneven in weight."



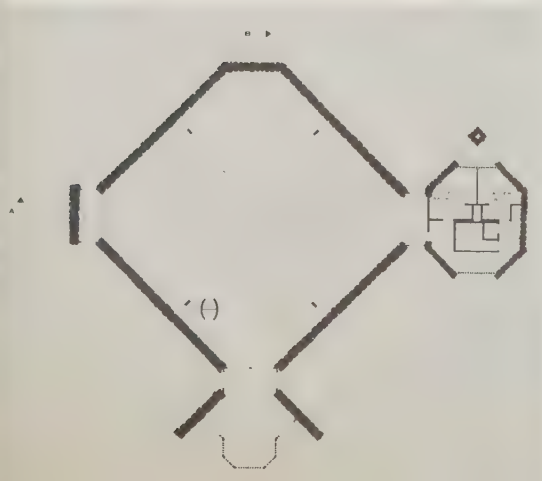
HONOR AWARD:
St. Margaret of Cortona Church
Columbus, Ohio

Architects: Pietro Belluschi &
Brubaker/Brandt
Columbus, Ohio

A Church for the sacred liturgy seating 300 persons; the community was originally composed of stone quarry workers from Cortona, Italy, who worked in the nearby limestone quarry.

". . . exceptional merit . . . strong simple geometry . . . skillful handling of texture and forms . . . architects know what eucharistic liturgy should be . . . space is one yet three, it calls out for action . . . pleased to see that it is not dependent on a cross to prove it's a church . . ."

Photo by Charles R. Moor Photography, Inc



Burning Bush—Stitched Appliqué
3½′ wide x 8½′ high

Janet Kuemmerlein,
7701 Canterbury,
Prairie Village, Kans. 66208

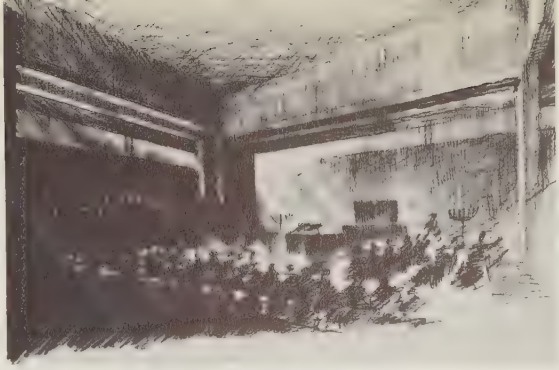
"A moving work, fine in design and well executed in appliqué technique."

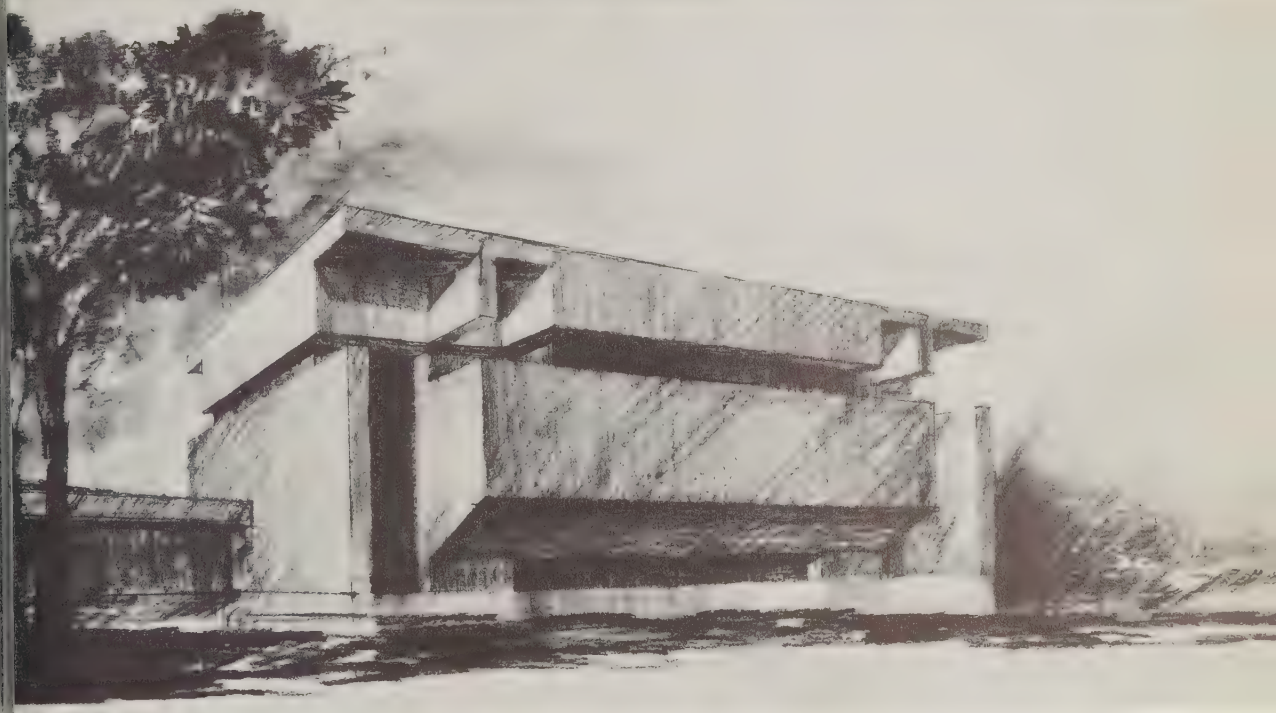
HONOR AWARD:
Lower Merion Synagogue
Merion, Pa.

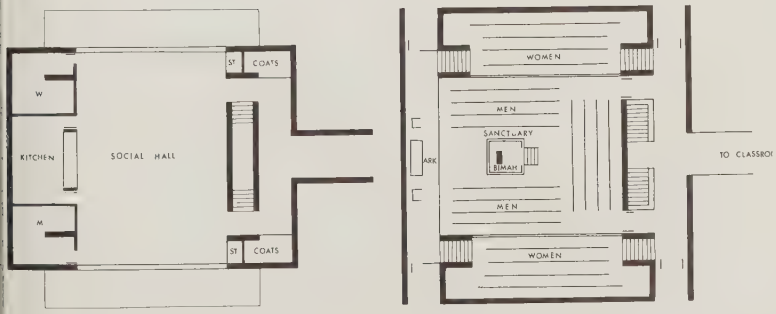
Architect: John H. Burris
Philadelphia, Pa.

A Synagogue for an orthodox congregation seating 375 persons.

". . . unique problems of an orthodox synagogue handled in a very competent manner . . . handsome sketch forms . . . powerful plan . . . interior vague but hopeful . . ."







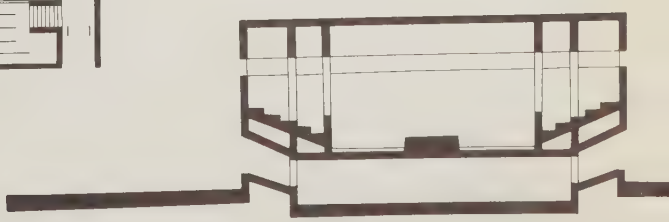


Photo by Harry Bennett

Wall Hanging for First Community Church, Dallas, Tex.
—Painted Homespun—8′ x 14′6″

Agnes C. Sims,
600 Canyon Road,
Santa Fe, N.M. 87501

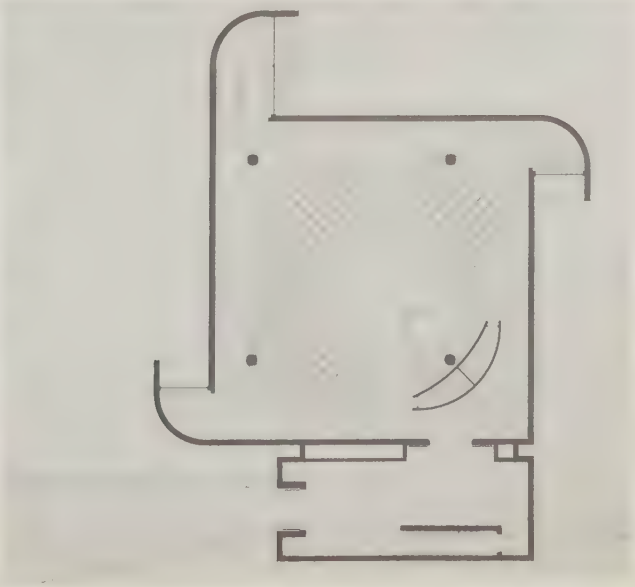
". . . most interesting technique,
the colors and designs exquisite
—the work sensitive in feeling. . ."

HONOR AWARD:
Trinity Church of the Nazarene
Orange, Conn.

Architects: Harold Roth,
Edward Saad
Hamden, Conn.

A Small Church for the Nazarene denomination on a small site in a typical Connecticut suburb.

". . . strong, simple, appropriate . . . starkness is bold and exciting . . . unpretentious, yet sophisticated . . . all gathered here are leaders . . ."



Deposition with Six Figures—
Sculpture—Total length: 48″;
Total height: 56″; Total width:
42″; Average height of figures:
27½″

William Rodwell,
Via Verziere 56,
Pietrasanta, Italy

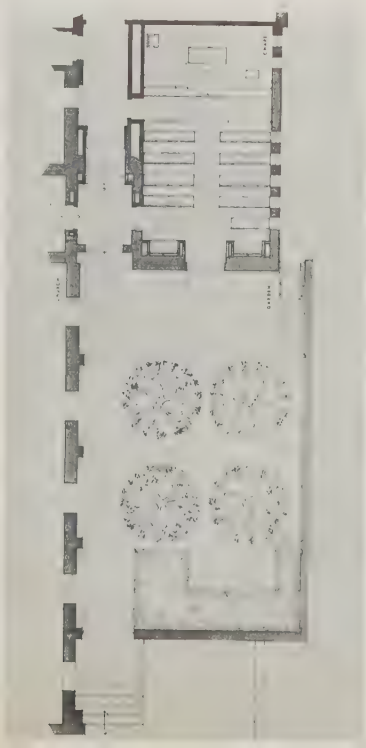
Although judged from photo-
graphs, the jurors were greatly
moved by the power and

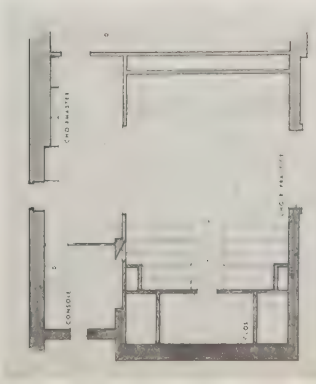
HONOR AWARD:
Chapel of St. Jude, Christ Church
Washington, D. C.

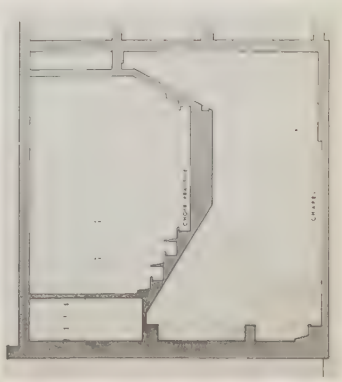
Architects:
Philip Ives
New York, N.Y.
Associated Architect:
Theodore W. Dominick
Washington, D. C.

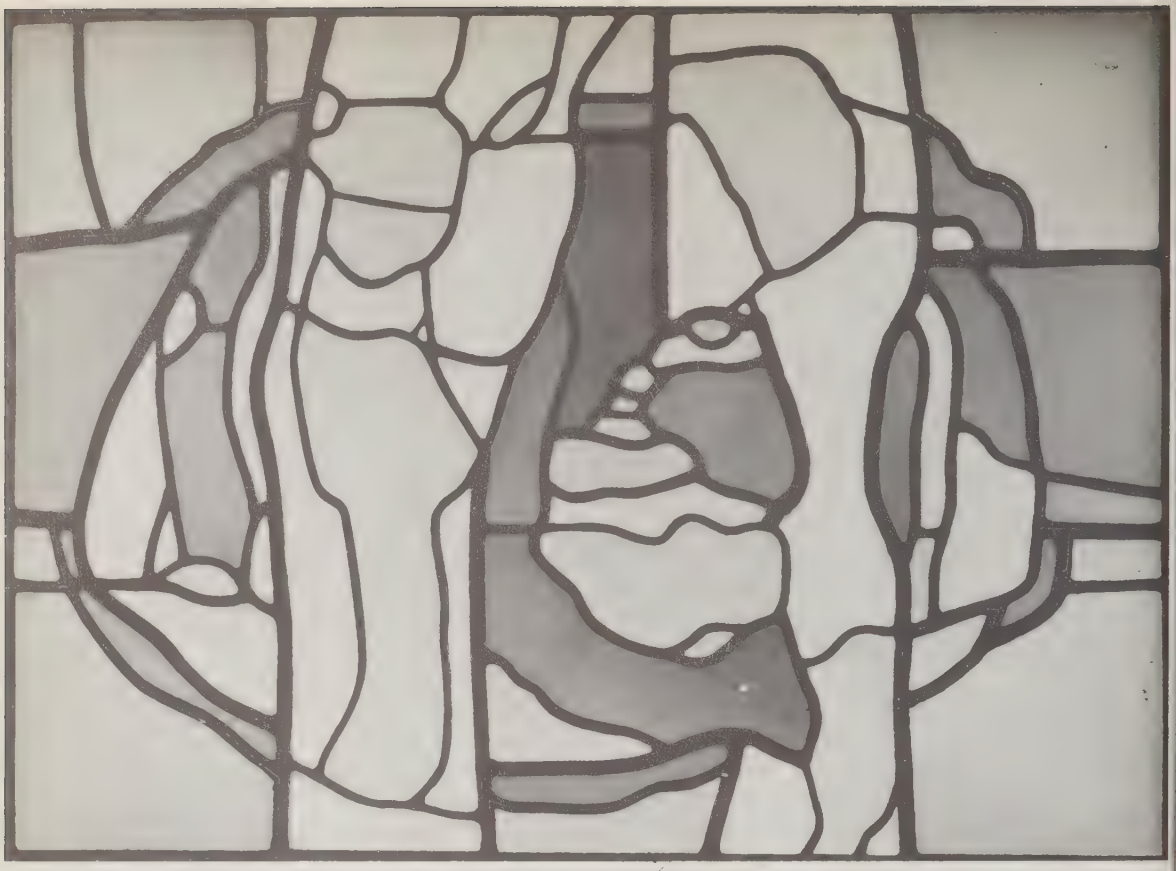
An existing two-story Parish House adjacent to a 19th century Episcopal Church; remodeled to provide a Chapel with Choir Practice Room above.

". . . clever, not slick . . . a good three-dimensional solution . . . nice solution of choir practice room . . . interior becomes alive . . ."









Quiet Illumination—Stained Glass—26" x 19"

Whitney Jastram,
Carpenter St.,
Rehoboth, Mass. 02769

". . . a leaded, stained glass window low in key and harmonious in color . . . could have been improved by having the greens at the two sides less equal . . ."

Photo by Gustafson Advertising

Australian Stone Country—Tie-dye Cotton Cloth—48" x 72"

Marian Clayden,
16231 Deodar Lane,
Los Gatos, Cal. 95030

Though not specifically designed for religious use, this was created by an artist interested in commissions in that field. The jury felt her "originality and taste in both color and design

Photo by Warren Reynolds

HONOR AWARD:
St. John the Evangelist Catholic Church
Hopkins, Minn.

Architects:
Progressive Design Associates
St. Paul, Minn.

Consultant:
Dr. Frank Kacmarcik
St. Paul, Minn.

A Catholic Church located in the suburbs of Minneapolis, Minn.

". . . powerful interior spaces . . . liturgically superb . . . would like to have seen more of the exterior."

Torah Headpieces—Silver—13" high

Spice Box—Silver—6½" high

Roger Kroll, Royal Crest Apts., Bldg. 3, Apt. A2, Hyde Park, N.Y. 12538

In considering the many beautiful silver entries in the exhibit, the jury commented that it did not like a combination of aluminum and fine metal. Mr. Kroll's work was admired for "its beauty of design, together with the precision and excellence of workmanship."

Velvet Wall Hanging—96" x 108"

Eva Orsini, 58 Barbara Lane, Hamden, Conn. 06318

"Beautiful in color, design and execution."

Crucifix for Catholic Chapel, Goldwater Memorial Hospital—Sculpture—6′ high

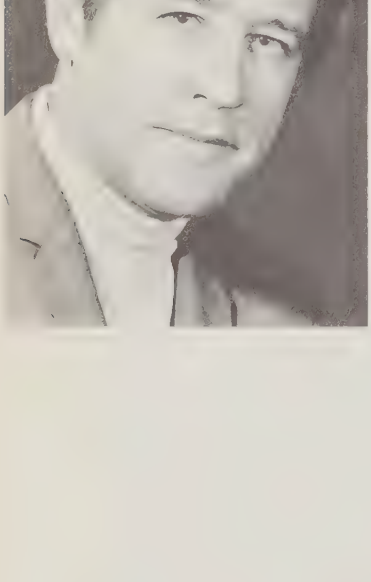
Ark for Weschester Jewish Center, Westchester, N.Y.—Sculpture—24′ high

Emanuel Milstein,
41 Greenwich Ave.,
New York, N.Y. 10014

These two works were felt to be "equally outstanding in their depth of feeling, comprehension of the architectural setting, and understanding of the play of light and shadow on sculpture, particularly in the case of the corpus."

THE ENVIRONMENTAL IMPERAT

Nils M. Schweizer, AIA
Winter Park, Fla.
President, Guild for Religious Architecture



We are aware that the natural earth spaces of man do not take the changes which have been occurring in the past five or six decades without frightful scars. It is now perfectly clear to many that we are in the gravest of dangers as far as our natural environment is concerned. We have all heard the predictions, which have come at a steady pace. I will not repeat them.

Suffice it to say that if we continue, by the year 2000 we will have laid waste this land and will only manage to survive in great domed urban centers or in moving capsules from point to point.

This most obvious segment of our total environment is deteriorating so quickly it becomes mind-shattering to contemplate. It is also only one instance of the death rite we are performing. And this is occurring as we sit here secure in the midst of the good life in this best of all possible worlds.

We, as architects, are in the business of affecting man's controlled and constructed environment. We are obviously in danger of losing our natural environment. What then become our goals? How do we continue to relate to man in terms of his new identity in ways that do not protest, in ways that accept what changes will occur, and in ways which will provide a world where man's security and identity can remain intact in the process. Just as we can no longer afford the luxury of feeding the death rite of a rapidly dying past, so must we create for ourselves a life style enhanced by a conscious awareness of the dynamics of the processes of this changing society.

Let us review the characteristics which make for our total environment. First, there is our natural physical world; second, our constructed world. These are obviously philosophically and pragmatically in contradiction to one another —otherwise our natural world would be thriving. Let us question several things.

How can we begin to understand the positive but flexible steps to be taken as life on this earth wends its way toward the year 2000? Are there any patterns so deeply hidden in the animal nature of man that they will not unlock to change? Is man's great social revolution of the past fifty years a continued and more persistent reflection of the extended man? Is it viable to say that man's visual and spatial environments as they are constructed affect man psychologically—and to what degree? Is it viable to say that since man's world is becoming more and more a constructed world, can he violate (and to what degree) his animal nature in relationship to the present brave new world? In other words, do the same spatial and visual relationships become his more important ethic for survival in the next several decades? This basic question is most important to us and has never been satisfactorily answered.

Obviously, this question of spatial and visual relationships also becomes important by way of the religious environment.

In the mechanistic culture of the 1850's to the 1940's the church as institution was still principally in an agrarian world. The link between man and god was transmitted through and reflected by the beauty and life-giving bounty of a natural world, as in "days of old." Man's thought was singular and transcendental, and revealed itself still in the towers and spires of a by-gone age. His religious fervor and commitment revealed itself as vertical. He was also, in a sense, more and more a victim of his extended eye. With his literate and scientific freedoms, he became less and less a member of a worshipping community, and more and more an individual member of a social organism. It is only in the last three decades that this has begun to cause great concern on the fringes of our religious institutions.

Today, more and more, we are concerned about the sense of community. We have become concerned about reaching and touching one another i

*Extract from address at 31st National Conference on Religious Architecture, Washington, D. C.

LIFE STYLE VS. DEATH RITE*

our need and in our desire to help each other. This also is, to a great extent, because our position becomes more dire at every moment and the psychological pressures mount rapidly. The farmer has left the soil and turned to the city. The cities are becoming larger and larger with greater homogeneous groups of people within them. Decentralization of his action is impossible and everything else is too little and too late. So we extend our hand to our neighbor, and because we are surrounded by a concrete jungle in which even the sky is barely visible, we are tempted to look into his eye in our desperate search for realness. The action then becomes horizontal, and in becoming horizontal creates a community, however large or small—at the same time instituting an increasing ecumenicity.

Ed Sövik has described a new architecture for our religious buildings which would, in essence, be organic, indigenous, reflecting wholeness and authenticity—an acoustic space for people as community rather than triumphalistic symbolic formalities of an anachronistic state of mind.

Before we discuss these spaces, a word about religious institutions as we know them. They are now to a great extent bound by fear of change, and since there is no provision for failure, they fail without interior recognition of failure. Since they are static—without the recognition of continuing life—they have continued to promulgate the past, which is becoming so increasingly irrelevant. They are doing this in their forms of worship and the forms of their structures follow suit. This can only succeed in totally confusing both the religious community and its architects. There are those who say of the new, "This too shall pass." No—while it is true that the pendulum has swung radically in one direction, the way is clearly defined.

Our religious institutions have within them two vital ingredients, if they could only formulate realistic goals in this period. These have been within the institutions since they were founded. They have simply been misplaced because strategy has been adript in the waters of rationalism. One is a capacity to change men's lives, and two is the capability of deeply involving a single community of persons with a common belief, a common forgiveness, a common need and a common goal.

If the religious institutions could renew their strategies in these areas, then our inarticulate and indecisive structures would have no meaning. Architects then might also, as men, again become truly involved in the creation of these spaces.

We must begin to see man as an interpreter of his environment. The religious structures we are considering must be created with reference to man's proxemic needs, which—in a religious structure—run the gamut of all his physical needs plus his spiritual needs. Let us discuss the senses of man in relation to space.

Visual space, related to the eye, is very efficient. In fact, this sense is probably a thousand times more effective than the ear, which is concerned with auditory space—in sweeping up information. However, the ear is succeedingly effective in attempting to maintain a balance between the linear world and the acoustic world. It may even be that in spaces of worship the information gathered by the ear is a more viable input than the information furnished the eye, simply because it relates more directly to the attendant physiological feelings.

Olfactory space also becomes important. It is in the use of the smelling apparatus that this country is, to say the least, culturally underdeveloped. The extensive use of deodorants and the suppression of odors creates a land of blandness and sameness that would be difficult to duplicate anywhere else in the world. This serves to obscure memories because smell evokes much deeper memories than either vision or sound. In many small worship spaces I have used a great deal of untreated wood for this very reason. Cedar not only cleans the air, but has a direct relationship of warmth in the memory of a great many people.

The immediate receptors of space are the skin and the muscles. Areas of use where hands continually touch are generally beautiful, tactile experiences. Designers have consistently disregarded the deep significance of active touch. The handle of a door in a religious structure can immediately create a sense of commitment. Various items within the worship space can also become tactile experiences. The skin provides, as a major sense organ, the ability to send and receive messages as to man's emotional state by means of changes in the skin temperature in various parts of his body. It can be seen also as a significant behavioral element which originally served a purpose of letting the other person know what is going on.

A major point in human understanding is the recognition that man, at certain crucial points synthesizes experience. As he moves through space, he depends upon the messages he has received from his body to stabilize his visual world. Without such feedback, a great many people would lose contact with reality and would hallucinate.

I think we can begin to state that in this world, when man loses contact more and more with his natural world and begins to enter deeper into this constructed world, it is essential that these spatial and visual relationships become recognized as the most important factors for man's survival. He cannot live in a world which is visually illiterate and spatially indeterminate. He cannot survive in a world which is spatially oppressing. In his religious buildings it is no longer a matter of titillating the aesthetic buds of an anachronistic institution. It is a matter of creating spaces which will nurture a life style that is meaningful in terms of the total human condition, creating harmony and freedom for the spirit of man so that he may celebrate. ■

The architect looks as good as the church when he specifies Sauder Furniture.

He looks good because Sauder never employs a third party to make, deliver or install its furniture. Sauder employs their own thoroughly trained technicians, who follow the job all the way through, from factory assembly to the careful, precise installation of your quality furniture.

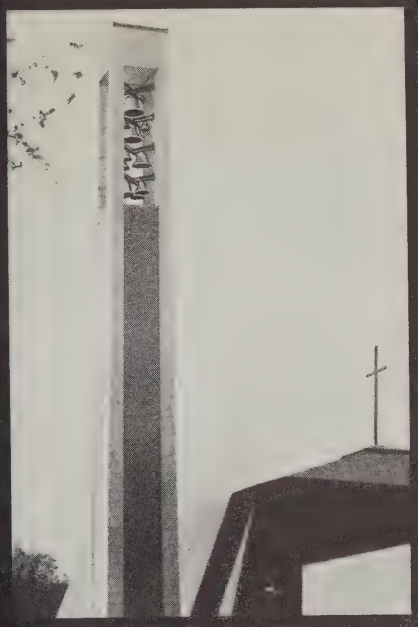
This completely eliminates the possibility of a disinterested third party (delivery men and installers) damaging part of what you and your client prize so highly—a beautiful church.

And because Sauder follows your job all the way through, *everyone* realizes the benefits resulting from the efficiency. Benefits like finished, factory assembled furniture (as only fine, quality furniture can be) which results in better looking furniture and a better looking church. And the architect, himself, looks good because he specified quality furniture which makes the church look good—Sauder fine church furniture.

SAUDER
FINE CHURCH FURNITURE

SAUDER MANUFACTURING COMPANY

DEPARTMENT 1170, ARCHBOLD, OHIO 43502



GRACE LUTHERAN CHURCH
SPENCER, IOWA

14-Bell Chime with Verdin Automatic Ringers.

ARCHITECT: Mr. William Beuttler
SIOUX CITY, IOWA

ST. JOHN'S UNITED CHURCH OF CHRIST
CINCINNATI, OHIO

35-Bell Verdin Carillon. Rings automatically.

ARCHITECT: Mr. David B. Maxfield
OXFORD, OHIO

OUR REDEEMER LUTHERAN CHURCH
DELAVAN, WISCONSIN

3-Bell Verdin Peal. Rings automatically.

ARCHITECT: The Stubenrauch Associates, Inc.
SHEBOYGAN, WISCONSIN

Bells
Peals
Chimes
Carillons
Automatic Bell Ringers
Tower Clocks
Spires & Steeples

IN OVER 7,000 CHURCHES

Verdin Bells

and Bell Ringers

THE I. T. VERDIN COMPANY • 2021 Eastern Ave. • Dept. V • Cincinnati, Ohio 45202
Phone: 221-8400 (Area Code 513)

BOOK REVIEWS

MOSAICS: A SURVEY OF THEIR HISTORY AND TECHNIQUES
by Fernando Rossi,
Praeger Publishers,
Washington, New York, London
Price: $18.50

REVIEWED BY:
Mrs. Una Hanbury, GRA
Washington (D. C.) Sculptor

If a picture is worth a thousand words, this book is an answer to the non-reader's prayer. Profusely illustrated in black and white, and embellished with nearly fifty reproductions in exquisite colors, it should serve as inspiration to both architects and artists alike. The glossary, notes, bibliography and index are helpful. The text unfortunately suffers somewhat from a stilted and pedantic style, interrupted by innumerable quotes from other authors. However, though the survey is brief (ranging from 2500 B.C. to the present century), and the techniques are described superficially, they are sufficient indeed to whet the appetite and curiosity of all who love beautiful works of art and wish to gain further understanding.

Because of its durability and magnificent range of unfadeable colors, mosaics (which term also embraces intarsio and commesso) is an art form preeminently suited to use in public buildings. Hopefully this will revive in architects the desire to seek out and make use of the artists who have of recent times turned to this noble work.

LETTERS

Sir:

As a transplanted St. Louisan, with a special appreciation of Christ Church Cathedral, I read the current issue with great interest (Vol. III, April 1970).

I might point out two omissions which seem to me to round out the story of Christ Church Cathedral. The first is the restoration and renovation of the adjacent Chapel a few years ago, which strikes me as being a superb adaptation of a traditional structure for a contemporary worship setting. The other point which would certainly have fit well with the article would be a photograph of the new organ in the gallery. From both a musical and a visual standpoint, it strikes me as blending into the over-all scheme of the architectural renewal of the Cathdral church most handsomely.

These are admittedly perhaps minor points in the face of a superb and handsomely illustrated article. I am very much excited about FAITH & FORM and find the crisp format of particular interest.

I shall look forward to further issues with the same anticipation.

Sincerely yours,
David Krohne
Director of Music
Cathedral School of St. Paul
Garden City, New York

Depend upon
CHURCH LIGHTING SPECIALISTS
for Maximum Final Results

- **Largest selection of original designs to suit your architectural style.**
- **Quality materials and finishes.**
- **Proven lighting efficiency.**

Write for our brochure "How to Select Your Eye-easy Church Lighting" to assist in preliminary planning.

Request free Contemporary, Traditional or Colonial Catalog based upon your needs.

Personal counsel by our qualified lighting specialist in your area available.

MANNING CHURCH LIGHTING
BOX 643 SHEBOYGAN, WIS. U.S.A.

WILLET STUDIOS
ART FORMS IN GLASS

Convent of the Annunciation, Bismarck, North Dakota
Marcel Breuer, Architect

10 EAST MORELAND AVENUE
PHILADELPHIA, PA. 19118
215-247-5721

GRAPHICHOUSE is devoted to excellence. It was born out of dissatisfaction and impatience with the commonplace. Craftsmanship may be dying in other places but it is living at GRAPHICHOUSE. No matter where you go, no one, no organization will surpass our zeal in pursuit of excellence. This is our commitment. We are communicators in an uncommon way, a blend of designers and printers whose concern for quality is simple: we want to be the best. You can add a new dimension to your graphic needs by contacting GRAPHICHOUSE. We are here for you.

Graphichouse

2627 Connecticut Avenue N.W. Washington, D.C. 20008

Blown Glass Narthex Window
Glendale Mo. Lutheran Church
P. John Hoener, Arch.

EMIL FREI ASSOCIATES
Designers • Craftsmen
3934 So. Grand, St. Louis, Mo.

Lamb Studios

ESTABLISHED 1857
TENAFLY, N.J. 07670
TEL. 201—568-0500

CUSTOM FURNISHINGS
STAINED GLASS • WOODWORK
METALWORK • MOSAIC • MARBLE

JACOBY STUDIOS
STAINED GLASS: LEADED/FACETED
822 WILMINGTON AVENUE
SAINT LOUIS, MISSOURI 63111

FEATURING THE DESIGNS OF
LEE COOK
RUSSELL KRAUS
SAUNDERS SCHULTZ
FRANK STANTON
DOLORES VETH AND OTHERS

SEND FOR OUR COLOR BROCHURE

NEW 70 SERIES PIPE ORGANS

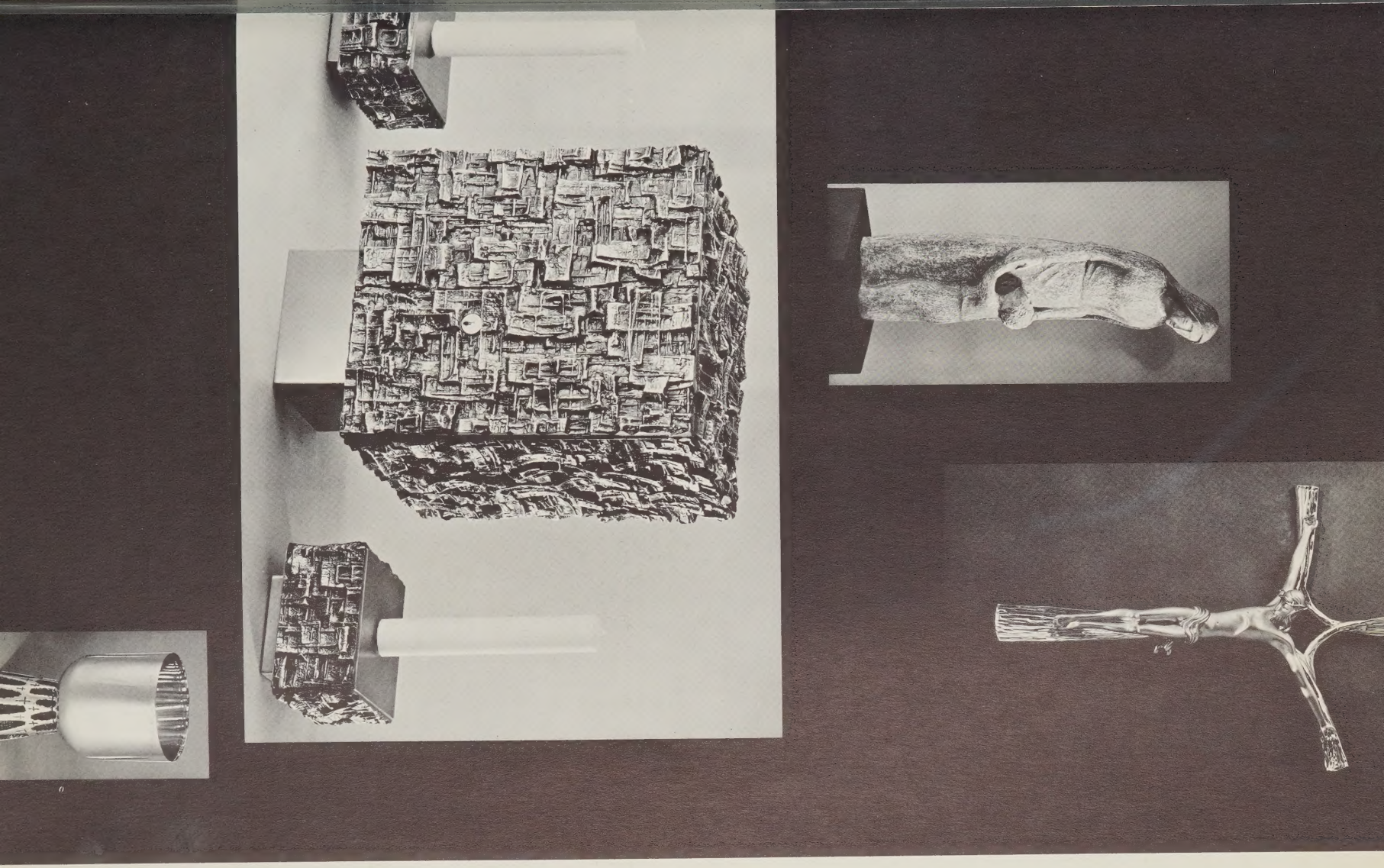
Available in 3, 4, 5, 6, 7, and 8 stops.
Dual expressions or non-expressive Great (in cabinet or exposed) in 6, 7 and 8 stop series.

M. P. MÖLLER
of Hagerstown, Maryland

JEAN JACQUES DUVAL
58 West 15th St., New York, N.Y. 10011
Tel. 212—YU. 9-1247

Grace Lutheran Church, Columbus, Indiana

CUSTOM BUILT PIPE ORGANS
by
WICKS ORGAN COMPANY
Highland, Illinois 62249
Pipe Organ Craftsmen Since 1906



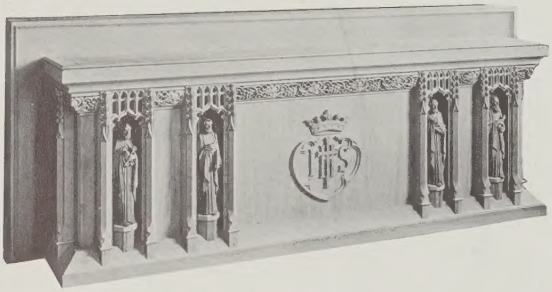
GUILD HALL

DESIGNERS — ARTISTS — CRAFTSMEN — IN THE — ARCHITECTURAL ARTS
141 BRIDLE WAY — BOX 174 — PARAMUS, N. J. 07652 TEL. 201-843-1393

CONTEMPORARY

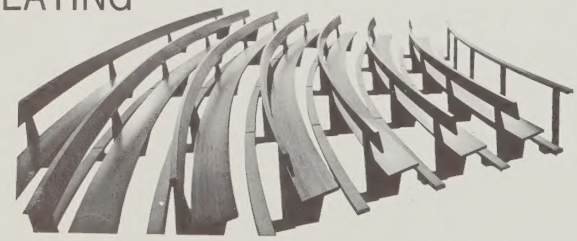
High grade chancel furniture is an important part of the Ossit service to architects. Skilled detailers, help to develop your ideas in the final product. Carvers and cabinet makers of exceptional skill complete authentic results in the actual wood and metal.

TRADITIONAL



Ossit provides a design and manufacturing service to meet the needs of Memorial programs which may be underway. The exacting requirements of well-authenticated traditional furniture are fairly understood by qualified artisans.

RADIAL SEATING



Ossit offers a full line of church seating both as pews and chairs. Radial pews are furnished to efficiently provide logical seating around a centroid altar or pulpit.

FLEXIBLE SEATING

OSSIT *incorporated*
janesville, wisconsin 53545

INDEX OF ADVERTISERS

Buckingham-Virginia Slate Corp.

Durhan Studios

Duval Studios

Fredrica H. Fields Studio

Emil Frei Associates

Guild Hall Studios, Inc.

J and R Lamb Studios

Jacoby Studios

Ludowici-Celadon Co.

R. A. Manning Co., Inc.

M. P. Möller, Inc.

National Conference on Religious Architecture

Ossit, Inc.

Rambusch Decorating Co.

Sauder Manufacturing Co.

Schulmerich Carillons, Inc.

Stained Glass Association

The I. T. Verdin Co.

Wicks Organ Company

Willet Studios

Winterich's